

Handwork for Junior Societies

By
REV. ROBERT P. ANDERSON


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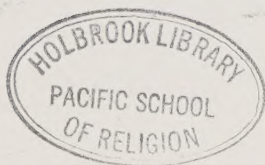
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By
REV. ROBERT P. ANDERSON



United Society of Christian Endeavor
Boston Chicago

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UNITED SOCIETY OF CHRISTIAN ENDEAVOR

FOREWORD

FEW teachers of Sunday-school classes, or superintendents of Junior Christian Endeavor societies, or leaders of any organization of children are fully satisfied with the way in which their work is done. All are more or less aware of the fact that there are times when they do not hold the interest of the children, or do not "put over" the lessons they are striving to teach.

The following pages are intended to suggest one way in which teachers, superintendents, and leaders may enlist the activities of the children in the interest of religious instruction. We can teach through ear-gate. We can teach still better if we also use eye-gate. And we can teach still better if we use the child's desire to make things and show him how to make models of the scenes of the stories he listens to, and of the persons who are actors in these stories. Handwork strengthens immensely the impression made

by words. A scene which a child *sees* and which he even helps to set up, becomes his very own. He works himself into it.

This book may be used in Sunday-school classes, in clubs, in societies like the Junior Christian Endeavor society, or Junior Epworth League. To avoid repetition we speak of the superintendent and the Juniors, but the phraseology does not matter. The important thing is to have teachers of children use whatever methods are workable to get closer to the children's interests and to fix in their minds precious Bible truths.

ROBERT P. ANDERSON.

Boston, Mass.

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PART I

The Religious Use of Handwork

HANDWORK FOR JUNIORS

Two things are essential for successful work with Juniors. The superintendent or teacher must be able to get the attention and the interest of the children. A society or a class in which the Juniors are in constant motion, not to say commotion, where there is a constant buzz of shuffling or whispering, and where each Junior is busily occupied with his own affairs and not with the progress of the meeting, is not achieving its object.

In such cases one observes that the superintendent will try to get the attention of the Juniors by ringing a bell or striking the desk. The noise arrests their attention, but only for a moment. Evidently they are not interested in what is going forward.

Observe, however, a group of children listening to a fairy tale that an expert is telling. Notice the rapt attention, the manifest interest!

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The problem of the Junior superintendent, then, is to gain the attention and interest of the children. How is it to be done?

Now children are interested in what concerns them, in what comes within their experience and touches their life. If we talk over their heads they lose interest and attention drifts. The superintendent must therefore always try to get the Juniors' point of view and think in the simplest terms of a child's life. She must link on her lessons to things that children know already, the home, the school, the street, and so forth.

Children are further interested in doing things. The impulse to make things is strong within their hearts. They do not care much about the materials they use; imagination clothes the most unlikely things with magic qualities. They will build houses out of small pebbles. A piece of wood is a dog or a cat or a savage. Mud is moulded into pies. The mind is developed as the hands try to fashion things. Knowledge comes through activity.

Many a restless society would be transformed if the Juniors were given things to

do. Both attention and interest would be won. Not only so—for this is not merely a subtle device for keeping children quiet while we instruct them—but through their manual activity they would get a firmer grasp of the truths we try to teach them. It is infinitely easier to teach geography with the help of a sand-board or a pulp map, than it is without these aids. To tell children the story of Old Testament heroes, or of Jesus, or of missionaries, is all very well, but if at the same time we construct the story by means of models of houses and persons, which the Juniors themselves make, we create a much deeper and more lasting impression.

Some superintendents have used handwork in their Junior societies, but the great majority have not; and those that have admit that they have not utilized the opportunity as they ought.

The following pages are meant to help superintendents to make a start in the direction of introducing handwork into the societies. For those superintendents who have been or who are school teachers, this will be easy, for handwork is taught in many schools.

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What we want to do is to make use of handwork in the interest of Bible teaching and of religion.

The natural impulse of many superintendents will be to say, "I cannot make things, and therefore I cannot teach the Juniors how to make them." What you can do might astonish you if you would try. A very little practice at home, or a few lessons from a school teacher who gives instruction in handwork, or from some girl or boy in the Young People's society who has a talent for this sort of thing, will work wonders.

The introduction of handwork, however, opens up another avenue of service for young people. If possible the superintendent should get one or two young people from the older society to come and act as instructors in handwork for the Juniors. Many young people will be glad to do this who would hesitate about becoming assistant superintendents. When they come into the work and grow interested in the Juniors, as they surely will, they will find it hard to pull out. Their presence and aid will greatly strengthen the society and a new generation

of workers may be trained who, for sheer love of the work, will rise to help the Juniors.

A very important question arises, namely, when can handwork be done?

Let us say that in your society there is a group of children under seven years of age. The thing to do with them, after the opening exercises of the regular meeting, is to take them into a room by themselves and study the topic with an assistant superintendent as leader. Part of the time of the meeting may be given to handwork, but not too much time. Sometimes the pasting of a figure cut out of paper is enough to give expression to the thought of the children, but at times it may seem wise to allow them to make figures out of plasticene or clay. Generally speaking handwork—that is, the making of things—should be kept out of the regular meeting of the society.

In older societies actual handwork should be kept entirely out of the meeting hour, too short as it is already for the many things to do. In it, however, work done on a week-night may be used to illustrate the topic.

The ideal thing is a handwork class one

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afternoon or evening a week. Under proper instructors this class will take up the various arts suggested in the following pages. One group may do paper-cutting or tearing, another group may do modelling, another group basket-weaving or portfolio-making. Or, if desired, the whole class may do one kind of work.

We must never lose sight of the object of this work. The things made are for use in the society or class, or for gift purposes, for example, the making of scrap-books for sick children. Everything must have an aim. The children must feel that they are doing worth-while things.

In the meeting choose the time very carefully when the articles previously made are to be used. In the right place the use of handwork will impress the lesson thought on the minds of the Juniors; in the wrong place it will dissipate the influence of the lesson. After all, handwork is only a shell containing a truth. It must not be made the centre of the meeting. At best it is an accessory.

Ingenious superintendents will find many other things to do than are suggested in this

book. The field is a wide one and is practically untouched.

It may be worth while to point out that the superintendent or leader of a class in hand-work should work along with the children, not only showing them how to make the various articles, but making them herself. Children work better when *worked with* than when merely directed.

Some superintendents may shrink from starting a class because they have no aptitude to make articles. They should remember that perfect articles are not called for. They should do their best, working among the Juniors, and sharing the fun with them. There are not half a dozen superintendents in the country who could not successfully teach a class of this kind. And those that try will themselves be benefited.

In many cases the equipment for hand-work for the Juniors will be supplied by the church. In other cases the Junior society itself or the class may buy its own equipment. In yet other instances, friends of the children will be glad to contribute toward this cause. The Senior society, however, may

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suitably have a hand in this work. The young people might give a social, the proceeds of which could go toward the Junior-equipment fund. It would be found easy to get a tidy sum for this purpose.

Exhibitions of the handwork of the Juniors should be held from time to time in the church. Advertise the Junior society in this way. Half the people of the church do not know what the Juniors are doing or trying to do.

Similar exhibitions may be held at Junior rallies and at Junior conventions. At such gatherings fine interest would be created if a small prize, a Junior library, or banner were offered to the society that brought to the rally or convention the best Junior handwork. Junior unions can stimulate among the societies interest in handwork by making the exhibition a delightful as well as instructive feature of the regular rallies.

Unions of Young People's societies may also find interest in Junior handwork if it is exhibited at the local-union rally or at the county or State convention. The local union will do well to plan a Junior handwork ban-

ner to go to the society that makes the best exhibit.

Both at Junior rallies and conventions, and at local-union rallies, a splendid feature would be a model Junior-handwork meeting when the Juniors showed how they work in paper, model in clay or plasticene, make paper-pulp maps, or work with the sand-tray. Such a demonstration would certainly have the effect of deciding other societies to introduce handwork.

FOR LITTLE ONES

WORK for Juniors under seven years of age will, of course, be different from that done by Juniors above seven. In cases where the Junior meeting for little tots is held during the morning church hour, part of the time should be given to the topic, telling a simple story, singing, a little memory work, and a little handwork. This latter will be of the nature of kindergarten work. Its aim is largely to teach the Juniors to handle material well and to follow the creative impulse to make something. Free play should be given to the child's imagination, hence only the merest suggestions should be given as to what to make. Sometimes the results will be good; but when they are poor they are not valueless by any means. The child is learning, and that is the main thing.

Pencil, crayons, or crayolas, and paper should be provided, and the Juniors should be told what to draw. Sometimes a pattern

may be shown them; sometimes they may be told to sketch an article that has been mentioned in the lesson. Paper and scissors may be given them and they may be asked to cut out figures. Use may be made of pictures of Christ and the apostles in general use in the Sunday school. The Juniors will naturally try to approximate these if they are hung on the wall.

If the superintendent or workers can give the Juniors patterns or pictures drawn on paper, the Juniors may color them with crayons.

Juniors of this age may paste postal cards back to back, making a double picture, and these cards may be sent to children's hospitals or to the mission field.

They may be given figures to cut out of paper and mount on sheets of paper, as will be described later. These sheets may be neatly tied together, forming picture-books which may be sent to shut-ins or to hospitals for children. In this way the figure of Christ may be cut out and mounted, and a title written underneath. Sometimes a scene may be built up with several disconnected

figures in it: Christ blessing little children; a brood of hens to illustrate the text, "O Jerusalem, Jerusalem, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings" (Matt. 23:27). Pictures with houses, a sower sowing seed, and so forth, may be used for this purpose.

Even at this age Juniors will want to make things with plasticene, clay, or paper pulp. If they are shown pictures of altars, oriental houses, an oriental lamp, or other object, they will imitate them with more or less exactness, but always with profit to themselves. Pictures of objects suitable for work of this kind the superintendent will find in Sunday-school magazines, lesson helps, Sunday-school handbooks, missionary magazines, and books on foreign lands.

The Juniors will also make large manila envelopes and portfolios, first of all to keep their handwork in, and secondly, to use for envelope collections of jokes, stories, and pictures, which may be sent to shut-ins or to a children's hospital.

Simple scrap-books may be made. Dolls

may also be made out of clothes pins, or better still, out of small bottles (see description later). If the girls are old enough to use needles, card-sewing may be introduced. In this way book-marks and Scripture texts may be made with colored silk or wool on cardboard.

Juniors of this age may also be taught to discriminate between colors. They should be given a number of threads of colored wool and told to arrange them neatly in their proper order, beginning with the darkest shades.

In telling stories dealing with Bible characters and journeys, for example, the story of the Good Samaritan, a sand-tray may be utilized, stones being used to indicate cities and houses, and small dolls to represent the people. It will be easy to secure a toy ass to represent the Samaritan's ass which carried the wounded Jew to safety.

There is endless opportunity for making things to illustrate Bible topics. Juniors can cut Easter lilies out of pasteboard. They can cut out flowers and birds, Bible animals, figures of men and women (which may be

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stuck in sand on a sand-tray to make them stand upright while the story is being told), and so on. They can make symbolic designs like the cross, the dove, the Bethlehem star, the shepherd's crook, and the crown. Young children do not understand symbolism, however, so that sparing use should be made of all except the very simplest symbols.

All of the work here suggested cannot, of course, be done during the meeting hour. Often a very little handwork is enough. Everything depends on the interest. Even young Juniors may attend a handwork class, especially if it can be held in the afternoon of a week day.

WORK FOR JUNIORS ABOVE SEVEN

JUNIORS between seven and ten years of age may do all the work suggested for younger children. They will get better results, however, and they will begin to think of the objects for which they are making things. The growing ability to draw illustrations should be made use of in the regular Junior meeting. The drawing on the black-board, or on a large sheet of paper hung in front of the society, may be crude, but it has more value than an elaborate picture drawn by an artist. It is something done by the Juniors themselves, an expression of their inner life.

Modelling in plasticene, clay, paper pulp, the making of maps—drawing them, or modelling them with paper pulp—making picture frames, paper-cutting, card-sewing, collecting flowers and mounting them, wood work, raffia work, and so forth, are among the things that may be done.

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Children above ten years of age make larger demands upon themselves than younger children. They look more to the result of their labors. They think of the uses to which an object is to be put. They are continually asking "Why?" In day school they will probably be getting handwork, and if so, the superintendent may make use of their growing proficiency in the interest of religion. They will be able to draw patterns for borders, to be used in ornamenting picture frames or birthday books or scrap-books for missionary committees, or for envelopes to be sent to shut-ins. They will take up fretwork and other forms of wood work, modeling, collecting missionary pictures, and so on, almost endlessly.

Many events in the life of Christ can be used for handwork. The story of His birth, for instance: the Juniors may cut out of stiff paper a stable, animals, ass, sheep, goats, a shepherd's crook, pilgrims, a camel, a star, a king and crown, a city wall with turrets, and so forth.

The story of the baptism of Jesus calls for objects, cut from stiff paper, like the temple,

bread, angel, dove, men. Some of the parables may be visualized by this means: the ten virgins with their lamps; the missing coin, the lost sheep, the prodigal son. The last days of Jesus offer great possibilities along this line: the city, the city gate, children, palm branches, the temple, grapes, the cup, crosses, and so on.

Juniors may also select a Bible verse and cut from magazines the letters necessary to make it, mounting the letters on cardboard, and ornamenting the whole with a suitable border done in water colors or crayon. Decorative lettering may be used by older Juniors, the work being done with pen and ink, and colored.

Posters, programmes, invitations to the meetings, attendance cards, souvenirs, and honor rolls may all be made by the Juniors.

The superintendent will be able to build up a programme suitable for her Juniors, out of the suggestions that follow. Do not attempt to do everything at once. Take one or two things at a time or the Juniors will be bewildered. Seek assistants from among the young people of the Christian Endeavor so-

ciety or the church. To work with the Juniors, to keep ahead of them in their handwork, will be a liberal education to any one that takes up the work. He will help the Juniors, but he will also help himself.

HANDWORK APPLIED

As we have already suggested, handwork done by the Juniors may be applied to a large number of Bible topics. The work of the superintendent or assistant in such cases will consist in carefully reading the Bible story and noting the objects which the Juniors may make; then in looking up the proper shape of these objects in a book on Palestine, or a Bible dictionary, and thus fitting herself to show the Juniors what to make. All kinds of materials may be used, cardboard, paper, plasticene, papier-mâché, raffia, sand-tray, and so on.

THE BIRTH OF CHRIST

Read the account of the nativity in Matthew and Luke. Luke gives the longer story and begins earlier in point of time, so Luke should first be studied.

Piles of sand on the tray will represent the

hills of Bethlehem. Small stones will suggest houses, and a pile of stones, a city. The Juniors may cut out of paper forms to represent shepherds. Or better work may be done if the figures are made of plasticene; or small bottle dolls may be used. Sheep may be cut out of cardboard and stuck in the sand. A number of angels may be cut out of white paper.

As the story is told—by the Juniors themselves, if possible—build up the scene by means of the figures, which the Juniors will have prepared at their handwork meeting. It will seldom be possible to do the actual handwork in the meeting where it is to be used.

The verse, “Glory to God in the highest,” may be prepared as a motto and used in the meeting, and a Christmas hymn embodying the angels’ song may be used.

Now shift the scene to Bethlehem. One of the older Juniors will have prepared at the handwork meeting an oriental house. Cardboard may be used and fixed in the sand on the sand-tray; or the walls may be built up of plasticene or papier-mâché. Strips of

raffia may be used to support the flat roof of papier-mâché or whatever material is used.

The Juniors will also have prepared figures, cut from cardboard, or made out of small bottles, or of plasticene, to represent the inn-keeper, his wife, and guests.

A small stable near the larger house should also be prepared beforehand. Around the stable should be placed animals cut from cardboard or made of plasticene—asses, camels, goats, sheep, and so on.

Then there should be figures of Joseph and Mary, and a manger, in which a doll to represent the baby Jesus should be laid. A little hay or dried grass scattered about the stable will make the picture seem more real.

The scene at Bethlehem must be built up as the shepherd scene was built up, while the story is being told. Then the shepherds should be introduced.

The third part of the birth story of Jesus is given in Matthew's gospel. A large pile of stones will represent Jerusalem. It may be possible to place among them a small model of a palace, the home of Herod. This may be made of cardboard or plasticene.

The Juniors will also cut from cardboard the figures of the three wise men. As their story is told, a star will be shown the Juniors. Figures of Herod (colored, if possible, in purple robe) and his soldiers should be made. The wise men come to the palace with their question, "Where is He that is born King of the Jews?" Arrange the scene of the interview the wise men had with the king.

Introduce figures to represent scribes and Pharisees, to whom the king appeals to find out where the Messiah should be born. Stage this scene as the story is being told—the figures having all been made beforehand.

Set the scene for the dream which warned the wise men away from Herod, outside the city. Prepare three tents for this scene. Have an angel approach the tents and then tell the story of the dream.

The wise men probably travelled on asses, so that asses must also be provided.

As soon as the enrolling or the census was over, there would be accommodation for Jesus and His parents in an ordinary house. Have an oriental house ready for this part of the story. Suspend the star by means of

a thin thread and move it slowly until it is above the house. Have the wise men follow the star. Joseph, Mary, and Jesus live in this house, and the parents bring out the child when the wise men come. Tell the story of the gifts and indicate the return journey of the wise men by another road than the Jerusalem road, so that they may escape Herod.

Use the angel when telling the story of Joseph's dream, and indicate the flight of the family to Egypt. We are told that Mary and Jesus rode on an ass. Joseph is usually pictured walking by the side of the ass.

THE LIFE AT NAZARETH

Little is known of the life of Jesus at Nazareth, but since it doubtless was the same as the life of ordinary boys, it should be easy to give a representation of some of the environment.

Stones will represent the city. A small circular wall will indicate a well, and a Junior may cut out a paper or cardboard bucket or jar with which water might be

drawn. Tell how the people went to draw water at the wells. Perhaps Jesus often did this for His mother. Very likely He played at the well with other small boys.

The Juniors will cut out a house from cardboard, or build one with plasticene or papier-mâché. Near this house erect another to represent the workshop where Jesus learned the trade of carpenter. Cardboard or bottle figures may be used to represent Joseph, Mary, the brothers and sisters of Jesus—four brothers; the number of sisters is uncertain. Shavings about the door of the workshop will indicate the character of the work done there. Of course many figures may be used to represent the town's people and neighbors.

Try to make the boyhood life of Jesus natural. Tell of the games children in His day played. He Himself mentions children who played at funerals and at marriage feasts. Use small figures to indicate such games.

The Juniors will also make some of the carpenter's tools such as Jesus might use. For instance, a plumb line; a square; a saw; a plane. Lessons that Jesus might have learned

from these tools might be suggested to the Juniors to speak about as the tools are shown. The plumb line tells of uprightness, righteousness, the doing of duty, living straight. The square speaks of the square deal, doing right to every one, living on the square with everybody, never lying, never swerving from the true path. The saw speaks of division, pain, cutting, and suggests how people are divided, how they cause one another pain. The plane smooths wood, removes the rough places, and suggests polish, courtesy, the sweet ministrations of love.

It is obvious that in preparing for these lessons the superintendent must look ahead. The safe way is to make a list of the objects needed for each lesson and have the Juniors make these objects in the handwork meeting. They should be told the story they are working to illustrate. A crowd of Juniors, of course, will make far more objects than can be used in the meeting proper; but it is a good plan to let the Juniors make as many objects as they will. The superintendent may then choose the best of them for the work in the meeting. The Juniors will be

interested in making objects so well that they will be used in the meeting. Of course the superintendent will encourage all by using even inferior work at times in order to inspire the workers.

THE BOY JESUS

The visit of Jesus and His parents to Jerusalem when the boy was twelve years old forms the topic of an interesting study. The objects needed are here outlined, as any superintendent might outline them when reading the story, Luke 2:41-52.

Crowds of figures representing the pilgrims that came to Jerusalem to attend the feast of passover.

The feast of the passover itself. Tell the story (see Exod. 12). Clay huts, homes of Israelites in Egypt. Lamb. Red paint above the doorposts, to represent the blood of the lamb. A few stalks of a plant to represent bitter herbs. (If desired the whole story may be presented, the flight, the passage across the Red Sea, Pharaoh's chariots and soldiers, and so forth.)

Joseph, Mary, and their neighbors leaving

Jerusalem. Jesus not with them. Figures cut from cardboard or made of bottle dolls.

The camp at night. Small paper tents. Fires. Cooking utensils. Discovery that Jesus is not with them. Their return journey.

Cardboard model of the temple. This need not be exact, but it should have a court in which the teachers sit, Jesus among them asking questions.

The return to Nazareth.

HANDWORK AND THE TOPICS

THE application of handwork to Bible stories is comparatively easy, because the story is there at hand, and all we have to do is to create the proper environment, which is usually indicated in the story itself. To apply handwork to the regular Junior topic calls for a great deal more thought; but the effort is worth while, for the topic will be infinitely better impressed on the minds of the Juniors when it is reinforced by handwork models than when it is studied in the usual way.

Missionary topics are both interesting and easy. Like Bible stories, missionary stories have settings which are already more or less fixed, and which are usually indicated in books on missions. These books will have to be consulted, and any information that may be gleaned from magazines, or any other source, about missionary lands, the appearance of the country, the kind of houses the

people live in, the furniture used, and so forth, will be of great assistance.

The hardest topics are those that deal with abstract principles or moral ideals. Suppose we take a topic like this: "What Christians Should Be Like." What kind of handwork is adapted to enforce the lessons that may be drawn from this subject?

The superintendent should study the topic weeks before the meeting and list the things she wishes the Juniors to make in preparation for it. Suppose she wishes to teach the simple truth that Christians should be like Christ, she may enforce it in this way: she may have the Juniors at their handwork meeting make a bottle doll to represent Jesus; then twelve dolls to represent the twelve apostles; then one to represent Paul; and then other smaller dolls to represent ordinary Christians. If bottle dolls cannot be made in time, then figures can be cut out of cardboard to represent those persons just named.

In the meeting she may show the doll that represents Jesus while a Junior tells what Jesus was like. For example, He was kind.

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The Junior may be instructed to give an instance of His kindness, and thus may mention one of Christ's miracles of healing. But this story may be told by means of dolls and other helps, just as any other Bible story may be told. Hence the superintendent will have to see to it that at the handwork meeting the models of persons, houses, trees, and so on, that are spoken of in the story of the healing, are made by the Juniors so as to be ready for use in the society's meeting.

When this story is told the models used in telling it are put aside, Jesus alone remaining. Then another Junior may tell how the apostles followed Christ, healing and helping people. It is not well to go too far afield in using models to illustrate every story mentioned; it is obvious that models could be used to illustrate some of the stories in the Acts of the Apostles. But pass this by. Range the apostles behind the model of Jesus; they are following Him. Then place the Christians there; they, too, follow Him.

A Junior will speak on "Following Jesus." We cannot follow Him literally, as the apostles did, but we can imitate Him, we can be

kind, as He was kind, and we can do good as He did good.

Perhaps this is all the handwork that we need for a single meeting, unless a Junior tells a story which may be illustrated with models.

There will be a blackboard-talk of some kind. A Junior should do the blackboard work. Perhaps for this topic an acrostic might be made on the name Jesus. Thus:

Just
Example
Sympathetic
Unselfish
Saviour.

Several Juniors will give talks on these words. They will tell how Jesus was just and never wronged any one, and we should imitate Him in this respect; He was an example of goodness, and so should we be. He was sympathetic, He wept with the sisters of Lazarus; and so should we sympathize with others. He was unselfish, dying for us; we should try to be like Him in His un-

selfishness. He was Saviour, and we too may help to save our friends from going wrong if we love them enough.

In some instances the topic is based on a Bible story, in which case the handwork part of the meeting will illustrate the story. Thus, the topic, "Making Excuses" (Luke 14: 16-24), affords us a great opportunity to impress the story on the minds of the Juniors. We shall have the Juniors prepare in their handwork meeting the necessary models. There will be the man who invited the guests to the supper and the servant who called the guests. We shall have houses at the doors of which the servant will knock and deliver his message; we shall have the people who were invited; they will come to the door and talk with the servant, making their excuses. We shall also have the five yoke of oxen which one of the guests is going to prove.

Stones will mark out the streets and lanes and the little dwellings of the poor. From these places the servant will gather guests to a banquet hall—which may be indicated by strips of cardboard.

Besides this, of course, the blackboard may

be used; but the above is all that is necessary for handwork.

On the other hand, sometimes a good illustration of the topic may be found in the Bible, and this may be made the subject of handwork. When the subject is "Conscience," as it has been a number of times, the thing to do is to think of an illustration of the action of conscience, and use that. The case of Joseph's brethren is a splendid instance. There may be time to have a Junior tell the whole story of Joseph, but the incident that illustrates conscience comes in Genesis 42:21. The superintendent or her assistant must read the story very carefully and reconstruct the scene. There will be models of Joseph's brethren and of Jacob, his old father, and the scene will be in Palestine, where they live in tents. They are shepherds, so there will be sheep in the vicinity. The tents may be cut from paper. Bottle dolls for the people should be used, but paper figures will do.

Now change the scene. We are in Egypt. Have a paper model of a palace. Bring the brethren into the presence of Joseph. Act

out the scene, with the help of the dolls, while the story is told. Make the dolls speak. The Joseph doll, richly dressed in purple, will speak harshly to the others, and blame them for being spies.

Joseph leaves them, and they begin to talk together. It is then they say, "*We are verily guilty concerning our brother, etc.*" Conscience is at work. Thus conscience is shown to be memory of evil done; and knowledge that the thing done was evil. Conscience may sleep for years, but it awakens at last. We may escape the consequences of our evil deeds for years, but at last we are punished.

If this striking story is vividly told in connection with the handwork and the dolls, the Juniors will never forget it; nor will they ever forget its lesson of how men and women who do wrong are punished by their own consciences.

PART II

Special Instructions

CARD-SEWING

CARD-SEWING means that the Juniors sew patterns on cardboard. Perforated cardboard may be bought at many book-stores, ready for use. The design is drawn on it and the worker fills in the pattern with colored thread or yarn, using a needle as in ordinary sewing, and passing the needle through the holes in the cardboard.

If perforated cardboard cannot readily be obtained, take a common awl and perforate a piece of cardboard yourself. While doing this place a soft pad under the cardboard so that the awl may pass through easily.

Some workers prefer first to draw the pattern on cardboard and perforate only the pattern. The background in this case may be left white, or colored with a wash of water color.

Juniors may be taught to make book-marks in this way. They may also be shown how to make little attendance stars to be hung on an

honor roll. Of course all sorts of designs may be used. An honor roll itself may be made in this way by the older Juniors, the lettering, "Honor Roll," being done in silk or yarn. In a contest a service flag may be made, a star being sewed on in perforated work for each new member gained.

A great many Bible objects may be made that could be used from time to time to illustrate Bible stories. Easter lilies, for instance; or a cross, an anchor, an oriental house, a lamp, animals, Jacob's well; or what could be more effective than a line to represent a mountain on the top of which stand three crosses? The superintendent will find no difficulty in discovering uses to which card-sewing may be put.

PAPER-CUTTING

JUNIORS of all ages will enjoy paper-cutting. Blunt scissors should be procured for the younger Juniors, to avoid accidents. The superintendent and her assistants must be constantly on the lookout for suitable pictures. These should be cut out and used as patterns from which to make tracings for the Juniors to cut out. Manila paper may be used, or the back of left-over pieces of wall paper. Older Juniors will make their own tracings from the patterns given them.

The Juniors may be given animals to cut out, all kinds of animals mentioned in the Bible. These can be used for mounting in various stories. In looking for pictures keep in mind parables like the Good Samaritan, the prodigal son, the lost coin, the ten virgins, the sower, the tares in the field; also remember the many beautiful stories in the Old Testament, David and Goliath, David and Jonathan, Abraham, Moses, Joseph.

Pictures from widely varying sources may be brought together and mounted to illustrate these and other tales.

Some workers also use the pictures for blackboard-work. The picture is held firmly against the blackboard while the (chalk-filled) eraser is rubbed across the edges. When the picture is removed the outline stands within a softly illuminated border. Let the Juniors do this work themselves.

An effective method of mounting the cut-out pictures is as follows: Take a fairly large sheet of white paper. Paste on this a smaller sheet of black or deep-colored paper, leaving a margin of from one to two inches of white. Then paste the figures on this black or colored paper. Figures of Jesus in various attitudes, the sower, the reaper, chickens, a shepherd, sheep, and symbolical figures like the dove or the crown, may be effectively set forth in this way. Silhouettes may be made by reversing this process, that is, by using black paper for the figures and pasting them on white.

Many incidents of Old Testament history may thus be presented: Abraham building an

altar; the sacrifice of Isaac; Cain and his offering; scenes from the life of David, and so forth.

Enlist the interest and help not only of the Junior missionary committee, but also of the missionary committee of the Young People's society, to assist you in securing a goodly number of pictures of missionary scenes. This will include pictures of houses in the various missionary countries, huts from Africa, houses and temples from Japan and China, and so on. Also pictures of children from all lands, household utensils, carriages, labor, worship, everything, in fact, that carries an informing missionary message. Cut out these pictures and use them as patterns for the Juniors to copy and cut out.

The method of cutting them out is to place the pattern on the paper to be cut and run a soft pencil around the outline. The Juniors will cut to this line.

Some of the older Juniors will take pride in coloring the figures after they cut them out, crayons being used for this work.

These figures may also be used for sand-

tray work. To prepare them for this purpose paste on the back of them a piece of stiff cardboard which projects below the lowest part of the figure. Stick this part in the sand. In this way while telling a story houses, men, and animals may be placed in the sand, and the entire scene built up before the eyes of the Juniors. Let the Juniors stick the figures in the sand.

Handwork will thus become useful in the society's regular meeting. The Juniors will realize that their handwork sessions are not merely for pleasure, but that they have a real value. The superintendent should ever look ahead, watching the topics or lessons weeks in advance, and planning handwork that may be utilized at the proper time. This means additional thought and care (which, however, may be shared by assistants), but it will be more than repaid by the interest of the Juniors in the topics and in the society's work.

USING COLORS

EVEN the smallest Juniors may be set to work coloring picture outlines. Many stores carry pictures suitable for coloring in this way, but if such are not obtainable, let the Juniors color the figures cut out of paper by other Juniors. Crayons or crayolas will be best for small Juniors, older ones may use water colors. When pictures cut out of white paper are to be colored, use rather rough paper so that it may easily take the color.

Older Juniors may use pastels instead of crayons, which make the blending of colors possible, and yield correspondingly better results.

PAPER-TEARING

PAPER-TEARING is akin to paper-cutting, only it is more difficult. The paper used must be easy to tear in any direction. Stores that carry kindergarten supplies usually have paper suited for this purpose.

The pattern to be torn out should be drawn on the paper and the Juniors will then follow the lines marked out for them. All kinds of things may thus be torn out of paper, animals, houses, flowers, articles of furniture, and so forth. They should be mounted on cardboard like patterns cut from paper.

The superintendent or her assistant may take almost any Bible story, say that of Abraham, read it carefully, and make a list of scenes and articles that may be illustrated by paper-tearing or cutting. There are tents in which Abraham dwelt; there is the scene under the tree at Mamre where he talked with angels; the sacrifice of Isaac; camels; and other things. Select a scene,

outline the objects necessary to bring it out, and then prepare a background on which to mount these objects. Let us say that the scene chosen is that of the meeting under the tree at Mamre. A tree will be needed, tents, figures of Abraham, Sarah, servants, and the angels. Outline these on white paper and let the Juniors tear them out. For a background use a sheet of white paper. Wash in with water color (or use crayon) a yellow foreground to represent the sand of the desert, patches of green suggesting scanty growth. A dash of purple against the horizon will suggest distant mountains. Paint the sky blue. Paste on this sheet, in the foreground, the figures torn out of paper.

Another effective background for white figures is black paper torn in the shape of a mountain outline at the top and pasted on a sheet of blue paper. The blue represents the sky above the dark mountain, and the figures are pasted in the foreground against the black.

WORK WITH STENCILS

STENCILS may be used in Junior work in various ways. In cases where it is difficult to find Juniors to draw figures on the blackboard, stencils may be utilized. A piece of stiff paper is used for the stencil, and the pattern or figure is drawn on it by superintendent or assistant. A perforating needle, or a common awl, is then used to make holes along the lines of the drawing. To use the stencil thus prepared, place it firmly against the blackboard; take an eraser over which chalk has been rubbed and pass it over the lines of the stencil. When the stencil is removed the pattern will be outlined in chalk. It is easy then to draw the figure by following the lines thus indicated.

It is not a bad plan to allow one of the older Juniors to make these stencils and let the younger ones use them in the meeting. In this case the subject will illustrate the topic. Not only may figures, houses, altars,

and symbolical patterns like lilies and palm leaves be used, but texts or mottoes may be stencilled and worked out on the blackboard by the Juniors themselves.

It is better to use rather crude stencils made by the Juniors than to buy stencils which are works of art.

Stencilling has a value that goes far beyond the society. Juniors may find pleasure in making stencils—especially the older Juniors—and using them for draperies, for decorations on silk and velvet.

ENVELOPES, BOXES, AND PORTFOLIOS

CARE must be taken that the Juniors do not get the idea that their handwork has no value. We must give them the stimulus of appreciation. Many societies will be able to purchase a glass case in which to make a permanent exhibit of their handwork; other societies may be able only to hold exhibitions at socials, or to display the work from time to time on a table in the church vestibule. Half the church members or more do not know what the Juniors are doing. It will do them good to see this exhibition and to realize that Junior work has a vital relation to the interests of young people.

Junior handwork must first of all be cared for and made permanent. For the preservation of handwork mounted on leaves suitable envelopes will be necessary; and also for

handwork which the Juniors are allowed to take home. Cardboard boxes will be needed in which to keep models made of clay, plasticene, or papier-mâché. These receptacles the Juniors should be taught to make themselves.

Those that wish to make a study of box-making and of paper-folding will do well to get a book on the subject. Works of this character are suggested at the end of this volume. But elementary work may be done by a superintendent by the simple method of taking a box apart and carefully observing its shape and how it is put together. Cut then a pattern like the pattern of the box, mark the lines with pencil along which folds must be made, place a ruler along these lines, and fold carefully. The same pattern will do for various sizes of boxes, care being taken to keep the proper proportions.

The same method may be used in making envelopes and portfolios. Take apart an envelope about the size of those that you wish to use for the Juniors' handwork, cut a pattern, and show the Juniors how to do this work after you.

Follow this principle with portfolios, if possible. A simple method is to take two sheets of bristol board, cardboard, or strawboard, of the size desired. At each end of each sheet draw a line about one and a half inches from the end and fold the end gently over, to constitute a flap turned inward. Do the same down one side of each sheet to make a front flap. With a pair of scissors snip off a V-shaped piece at the corners in order to make the flaps more easily fold over.

Now take a strip of cloth about two or two and a half inches broad, the length of the sheets. Cover this cloth along its margins with glue, place it flat on the table, and lay the sheets on it, leaving a space of about half an inch or an inch between the edges of the sheets. Keep this under pressure until the glue hardens. This will make an excellent portfolio out of which sheets cannot fall.

Better work will be done if instead of merely folding in the ends and front as suggested above, the same process is applied to these parts as is applied to the back. A cloth hinge of this sort makes a more flexible edge, and on the whole a neater job.

This is the way to make covers also for birthday books, committee scrap-books, and so forth. In these cases, of course, there is no need for flaps, and if the book is small no cloth hinge or back is necessary. It is enough merely to fold the cover and sew in the leaves.

Portfolios may be used not only for the preservation of the Juniors' handwork, but for holding leaves on which have been mounted jokes, short stories, pictures, and so forth, to be sent to hospitals. Flowers may also be mounted on sheets and kept in such a portfolio.

If cardboard and paper are used instead of cloth, use paste and not glue. An ordinary flour paste to which a teaspoonful of alum has been added is excellent.

The older Juniors may wish to use leather instead of paper or board for book covers. In this case glue paper inside the cover. No cloth need be inserted at the back. If there are only a few pages in the book they may be tied with fancy ribbon or cord. Many Juniors will take pleasure in mounting pictures illustrating hymns, or verses of Scrip-

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ture, on sheets of paper, decorating each page with a border, and writing on each page a stanza of a hymn or a verse of Scripture.

BOOKBINDING

IF a superintendent wishes to teach the Juniors the intricate processes of bookbinding, a book on this subject may be procured and studied, and the superintendent will do well to visit a bindery and see the work done. It is also possible to take a book apart and study the process in that way.

Ordinarily, however, Juniors need not be taken beyond the elementary stages of the art. The following suggestions are meant for beginners whose only experience has been in paper-folding and construction work.

There is a fine opportunity here to teach the Juniors the necessity of having a definite plan before starting any kind of work. The first thing to do, therefore, is to determine the character of the book to be made, and then fix the size desired. A note-book to be carried in the pocket will be long and narrow. A map-book will be large. Show the Juniors how to take a sheet of paper and fold it until a size that pleases is obtained.

Now have them measure this size and draw to this measure a sketch of both cover and leaves on separate sheets of paper. Let us say that the size of the cover is to be six and a half inches across, when it is spread open. The leaves must be one-fourth of an inch less all around, so that the cover projects a little beyond the leaves.

The equipment needed will be scissors, rule, pencil, a wooden triangle (to square corners), a tapestry needle, paste, and paste brushes. It is handy also to have an eyelet punch.

The materials used for Junior purposes are cardboard or newsboard. Better work will be done with newsboard for the stiff foundation. Some may want to use binders' board, a finer material, but newsboard is excellent. A bookbinder will doubtless let you have what quantity you desire.

For cloth coverings vellum de luxe, art canvas, or art vellum may be used at small expense. There is a great variety of colors in these materials, but for class work quiet colors are best, dull green, deep red, and so on.

Marbled paper is used for lining. For

limp covers, screenings, cover paper, drawing paper, manila, and so forth, may be used. For the inside of the book, the pages, use page paper, drawing paper (which may be bought in several shades) or newspaper.

The stitching is done with linen thread, silk, cord, or raffia. Eyelets may be bought in small boxes for a few cents.

Having measured and ruled off the cover and one sheet for the inside (the cover being slightly larger than the sheet, all around), cut the cover, carefully following the lines. Then cut out the sheet for the inside. Take as many more sheets as you wish pages, usually three or four for small books, lay them out flat, place the cut sheet on them and at each corner pierce the sheets with a needle. Then take your ruler and rule off each sheet, guided by the holes you have just pierced in them. Of course it is possible to measure each sheet, but it is easier to get the exact size for all by boring holes at each corner, using as a measure the first sheet cut out.

Now lay the sheets on the cover and fold neatly down the centre.

Take an awl and bore two holes, each about

one and a half inches from the ends of the cover, if the book is large, through both sheets and cover, in the centre crease where they are folded. Bore yet another hole midway between these two holes.

Take your thread and needle and pass the needle *from the inside* through the centre hole, leaving three or four inches of thread inside. Then pass the needle *from the outside* to the inside through the hole at the top; then *from the inside* to the outside through the centre hole again; then *from the outside* through the hole at the other end. Bring the end of the thread to the centre and tie it and the loose end together there.

If you have used white drawing-paper for the cover and wish to color it, take some water in a glass and mix in a little water-color paint until the desired tint is attained. Avoid blue, which streaks easily. The best results are secured with green, pale yellow, brown, dull orange, and red. A good effect is secured if complementary colors are mixed together.

Spread out the cover (this should be done before the book is made) on an inclined sur-

face and apply the wash, beginning at the top of the book, and using a stroke running across the cover. Be careful that no dry spots are left, and that at the bottom any extra paint be taken up with the brush.

The book will want a title. This the Junior will draw and color.

Books of this character can be used for scrap-books, birthday-books, gift-books, and so forth.

A CALENDAR PAD

To make a calendar pad the materials required are first of all a calendar block, then newsboard, some sort of vellum to cover it, paste, scissors, and so on. The pads make excellent gifts for shut-ins, not Juniors only, but older people; and they may be used as Christmas presents for the parents of the Juniors.

The first thing to determine is the size of the pad. To do this show the Juniors how to take the little calendar block and place it on a sheet of paper, marking off various sizes by laying pencils or rulers across the top and sides. Then measure the size that seems right and draw a sketch of it on a sheet of white paper. In this sketch indicate the place of the calendar.

The calendar will be placed near the centre of the pad, but not exactly in the centre. The margins around the calendar may be the same width, except the bottom margin. This should always be a little broader than the margins at the top and sides.

As the Juniors will be working with paste, and it is essential, if the work is to be clean and neat, that the table on which they work shall be kept clean, have each Junior take three or four pieces of newspaper of the same size and place them, one above another, on the table. Work on these papers. If one of them gets dirty or sticky, it is easy to remove it and have a clean surface below. The table is also protected in this way.

Now cut the newsboard to the size desired. This is hard work for small Juniors, so it may be better to have older boys cut it either with strong scissors or a paper cutter or knife. Do not risk accidents by letting small Juniors use knives.

Take a piece of vellum a little larger than the newsboard and place the newsboard flat upon it. With a pencil run a line around the newsboard on the vellum, which, of course, should lie with the inside up. Now cut the vellum, leaving a margin of one-fourth or one-half an inch outside the pencil lines. Never use the vellum border. Always cut this off.

Now take the paste brush and cover the

vellum *inside* the pencil lines with a coat of paste. Do this quickly and neatly, taking care that every part of the vellum is covered. Look *along* (not down at) the vellum, toward the light, and you will at once see dry spots if there are any.

Place the newsboard neatly on the vellum, exactly within the pencil lines. Rub it firmly to fix it on the vellum. Then seize the newsboard by the centre (if you grasp it by the edges you are liable to dry spots of the paste) and turn it neatly over. The vellum side will now be toward you. Take a cloth and rub it firmly, every part of it, making sure that the vellum is pressed closely to the newsboard and that there are no air-bubbles left.

Now turn the newsboard over again. Fold over the edges of the vellum. The corners, of course, will not fit. Take the doubled part at each corner and pinch it so that it stands up. Take your seissors and cut off the part that stands up. Do this with the four corners, put a layer of paste along the margin, and fold the margin over, pressing it firmly down on the newsboard.

To cover the back of the pad, cut a piece of vellum about one-eighth of an inch narrower than the newsboard. Place this vellum on the table, inside upward, cover it with a layer of paste, and place the newsboard carefully upon it. Press the vellum to the newsboard with a cloth, as you did with the other side.

Make a mark at the exact centre of the upper margin and punch a hole with an eyelet punch. Pass a pretty piece of ribbon through this hole and tie it with a bow knot, a loop being left at the back to hang the calendar by. Now paste the calendar or picture on the pad. Place all under a weight to dry. It is best to let it stand under the weight for twenty-four hours.

Another method of cutting the corners of the vellum is to draw slanting lines from the outside of the vellum toward the newsboard, at the corners, and cut out the corners within these lines. Try this with a piece of paper so that you may see the exact position of the lines before cutting the vellum.

A MEMORANDUM PAD

A MEMORANDUM pad is made in precisely the same way as a calendar pad. Cut the newsboard about one-eighth of an inch broader than the pad it is to hold. Paste on the vellum on one side of the newsboard, folding over the edges as in the case of the calendar pad. Cut another piece of vellum one-eighth of an inch narrower than the newsboard, but before pasting this on, prepare a pencil holder for the pad in this way. Take a piece of vellum two-thirds or one-half as long as the pad, a strip half an inch broad or so. Fold in and paste the short ends, an eighth of an inch, in order to make a finished edge. Now place this strip around a pencil and paste the inside edges that come together. Do not remove the pencil, but place the holder with the pencil in it in its proper place on the newsboard on which some paste has been spread to receive it. Now take the vellum for the back and place it in

position, covering the edges of the pencil-holder. Remove the cardboard from the back of your block and paste the block on the vellum-covered newsboard you have just prepared for it. Let the whole dry under a weight.

A blotter is made in the same manner, and it may be of any size. The corner pieces of vellum are pasted on in the same way as the pencil-holder is pasted to the newsboard. The size of the corner pieces will depend on the size of the blotter.

HOW TO MAKE A CHECKERBOARD

A CHECKERBOARD is made exactly like a blotter, but a different size. Cut the vellum and the newsboard in the usual way and paste the vellum on the newsboard. If desired corners may be made and put on as in the case of a blotter. If corners are not wanted, then paste the second sheet of vellum (which must be cut about one-eighth of an inch smaller than the newsboard) to the newsboard.

The checkers should be made on the other side. In measuring the size of the board calculate the size of the squares and leave a proper margin all around the board. Also see that vellum of a suitable color is chosen. Green vellum is good if black squares are to be used.

When the board is dry rule off the squares with pencil. Only alternate squares need be colored. Water colors, crayolas, or even pencil may be used. If water colors are utilized,

use as little water as possible. Experiment with the putting on of color on a separate piece of vellum. A good way is to cover the vellum with the powder of chalk in order to take off the glaze from the vellum. Brush off superfluous chalk before applying the paint. When the paint is dry wipe the chalk from the other squares.

SCRAP-BOOK OR POSTAL-CARD ALBUM

THE scrap-book may be made with hinged covers, which makes a neat job. Newsboard is used for the solid base of the covers and is covered with vellum in the usual way, except that provision must be made for the hinge. Cut the newsboard covers to the proper size. Take one board and place it on a sheet of vellum, draw pencil lines around the board on the inside of the vellum; cut the vellum one-quarter of an inch outside this line around three sides of the board, leaving the inside end of the vellum, where the book will bend, untouched for the present.

Now cut another strip of newsboard the length of the book, and from one inch to one and a half inches broad. This is to form the solid back of the hinge. Now place this strip on the inside of the vellum which you have left uncut; leave a space of about one-eighth of an inch between the strip and the end of the newsboard—just enough to hinge properly. Paste the vellum to this strip and cut

the vellum about two inches beyond the end of the strip.

Prepare the other cover in the same way, but without leaving any vellum on which to paste a strip. Now paste the end of this second cover to the vellum hinge flap on the first cover. Lay out the covers flat, inside upward, and cover the whole with tough paper, or with a large sheet of vellum.

It is usual, in order to strengthen the hinges, to cut and cover with vellum on one side two newsboard strips about one and a half inches broad and the depth of the book, and paste them on the outside of the covers at the hinges. Punch two holes for eyelets through each cover, about half an inch from the back, and exactly opposite one another.

For leaves take a double sheet of drawing-paper and fold it so as to make two leaves, placing the fold inward at the hinge. Some workers cut strips of tough paper and place them between each two leaves, which strengthens the book. Other workers take a double sheet and first fold it down the middle. Then they draw with pencil a line about one inch from each side of this fold, and fold the sheet

again on each of these outside lines. The middle line is pushed in, making a V-shaped crease of four-ply paper, which also greatly strengthens the book. Try this with a sheet of paper and you will see how simple it is, and how practical.

Holes must be bored in the sheets or pages to correspond with the holes in the covers. To do this take one sheet and place it in proper position in the book. Run a sharp needle through the holes in the covers and penetrate the sheet. This will mark the position of the hole. Then use the eyelet punch to punch the holes in the page.

If desired take this first page, thus marked, and place it on the top of several other pages; push a needle through the hole down through the other pages. All may thus be marked at once, but they should be punched singly.

When the leaves are placed in the book bind them with cord or colored ribbon. Tie the ribbon in a bow on the cover.

Use drawing paper for leaves. If you make a postal-card album, slits may be cut in the leaves to receive the corners of the postal cards.

FANCY BOXES

JUNIORS may construct boxes out of pasteboard or newsboard. Or they may take ready-made boxes and cover them with vellum on the outside and fancy paper in the inside. It is a simple matter to take a single piece of cardboard, measure off a box, cut the cardboard so that the corners of the sides and ends when folded come properly together, and paste the whole together. Take almost any box apart and see how it is done. When you fold the sides and ends together, use stay tape to bind the corners, if the box is to be strong. A strip of vellum does very well if no special strength is required. Then cover the box with vellum, which should overlap the top and be turned inside the box. The lid is made in the same way.

OTHER ARTICLES

It will be an easy matter for the superintendent, with the foregoing principles and methods of handling newsboard and vellum in mind, to plan and make, and teach the Juniors to make, a great variety of articles. It is always well to study carefully an article of the kind you wish to make, and think out the process before you begin to work; and it is also well to make dimensioned drawings before starting actual work.

Thus a case for holding postal cards may easily be made, portfolios for holding letters, newspaper-racks, picture frames, photograph frames either to hang or to stand up, stands on which to hang watches, and so forth.

PAPER-FOLDING

THERE are many objects that may be imitated in paper by the simple process of folding the paper. Some people have a positive genius for this kind of work, and if there is one so gifted in the community, the superintendent or her assistant should either secure his or her services, or take lessons. There are books on paper-folding on which diagrams of the process are shown, and such books ought to be obtained and studied. Tents, boats, houses, stars, boxes, picture frames, letter-racks, and a host of other articles may be made in this way, and may be used to illustrate the topic. Indeed, there is no reason why they may not be made in the meeting as a part of the expressional work of the Juniors. In connection with a sand-tray articles imitated on the spot in folded paper—the work being assigned beforehand to a Junior who will practise making the article called for—are an invaluable adjunct.

COPING-SAW WORK

Boys especially will enjoy coping-saw work, although some girls take gladly to it. The work is done in thin wood (the wood of cigar boxes used to be in great favor). Practically all that can be done in cardboard may be done in wood, and the wood has the advantage of greater permanency. It is obvious that Bible articles, lamps, houses, tents, symbols, figures, furniture, and also toys to be given to shut-in Juniors, or to be sent to children's hospitals, may be made by the Juniors. In the case of Bible articles, when a story is to be told in which these articles are to be used, the sand-tray is necessary, the objects being placed upright in the sand.

For beginners soft wood is best, yellow pine, bass wood, or holly. The Flemish Art Company, New York City, sells three-ply wood that will not warp; but any kind of thin boards will do for ordinary work. Trace the pattern on the wood and use a fine saw. Al-

most any hardware store will be able to supply you with the proper kind of fret saw. An awl is used to bore holes through which to pass the saw in order to reach certain parts of the pattern.

Older Juniors will be able to make scroll work to be glued on thicker wood to form picture frames.

Bible texts cut out of wood will also engage the interest of the older boys. A society motto might be made and kept before the society. The Christian Endeavor or the society monogram may be cut out, and some ambitious Junior, especially expert at drawing letters and cutting them out of wood with the coping saw, might even attempt to cut out the Junior pledge, glueing the letters or words on a board made to receive them.

WHITTLING

KNIFE work offers a splendid opportunity for older boys and girls. It has the advantage over cardboard work or work with the coping saw that the objects are not flat, but rounded out like the real article. It is especially suitable for making articles to illustrate both Bible and missionary work: furniture, implements of agriculture, houses, animals, and so forth.

This work should be done by boys and girls above the third or fourth grade in day school. In many cases they will be getting this work in school, so that in the society we are merely applying their partially gained knowledge in the interest of religion.

MODELLING—CLAY AND PLASTICENE

IF the superintendent has found it difficult to get assistants to aid her in her work with the Juniors, let her prepare an energetic attack on the Senior or the Intermediate society in this way. Take to the meeting a large lump of modelling-clay or a piece of plasticene. Hold up to the members an object to be modelled, an oriental lamp, for instance. Give to each member a piece of clay and ask each one to try to reproduce the lamp in clay. The young people will rise to the challenge. Then the superintendent may explain the kind of handwork the Juniors are trying to do and call for volunteers, after pointing out the religious value of the work. It will help if some samples of the Juniors' work can be shown.

Juniors are just as eager to model in clay as young people are. All they need is clay and their ten fingers, although for finer work, small wooden modelling-knives may be bought

at almost any store that carries kindergarten supplies. It is well to have a roofing slate for each Junior, on which to place the clay which is being worked over. If you live near a pottery it will be easy and cheap to secure an excellent modelling-clay. A supply of it may be kept wet in flowerpots. When making an article in two or more parts, which are then stuck together, some of the clay should be made about the consistency of cream and used as glue is used. Plasticene is often used instead of clay. It is cleaner, but a great deal more expensive. It may be purchased in stores that sell kindergarten supplies. A mixture of very fine sand, flour, and water, to which a small quantity of alum is added, makes a very good material for this kind of work.

In a boys' or girls' club children will model a great variety of articles, but we are thinking just now of clay-modelling as a help to the study of a Bible topic. The work will therefore be confined to objects that have religious value; but it will be found that this is a very large field indeed.

Clay-modelling, like whittling in wood, has

the advantage of enabling the worker to reproduce in three dimensions the article he is modelling. Pictures in books and magazines and books of travel, illustrations in Bible dictionaries and Sunday-school works, and picture postal cards from foreign countries, will supply ideas for modelling. Clay may be used for making oriental houses and furniture, for making pottery of the shape used in Bible times, for making animals, and so forth.

If pictures of good statuary, especially such as represent Bible subjects, can be secured, the older Juniors may try to reproduce the pictures in clay. Modelling knives will be necessary for this. Such work has value for the development of the artistic sense in Juniors.

The objects made by the Juniors may be used in connection with the sand-tray when Bible stories are told or a scene is to be built up.

RAFFIA WORK

THE making of raffia baskets, rugs, furniture, and other objects, has a wonderful fascination and develops in some cases a good deal of real skill. The art may be employed in the interest of religion not only by making beautiful articles to be used in illustrating Bible stories, or life in mission lands, but also articles for gift purposes. We must not stop in our lessons at urging the Juniors to do good; we must find for them the opportunity to do good, and thus lead them actually to practise benevolence. A precept is well enough, but it is made immensely more valuable if practice is added to it.

Juniors, then, who learn to make baskets may use them for gifts to other Juniors at Christmas, or may send them to shut-ins, or to hospitals. The baskets will be filled, of course, with candy. Or Juniors may make work-baskets for mother, or baskets in which

to keep handkerchiefs, or even father's collars.

Work of this kind is done in raffia, reed, and sweet grass; but of course the method is the same in each case. Raffia may be bought in its natural color—cream—or dyed. It is just as well, since the colored varieties cost a good deal more than the uncolored, to buy raffia in its natural state and color it, if desired, with dye. The raffia may be colored before using, or the basket may be dyed when it is finished.

The busy superintendent, of course, cannot be expected to do all the work in a handwork class, or study all the possibilities of such an undertaking. An assistant should be secured for each important subject, or for two or three subjects. There are plenty of young girls who would be glad of the opportunity to teach Juniors some art, like that of raffia work, and who would be keen to make a personal study of the work in order to fit themselves to teach.

Raffia work is not so difficult as it seems at first sight. The assistant who undertakes to teach the art in the class would do well to

secure a book that deals with the subject. We cannot hope to do more in these pages than to point out the way. A careful examination of any basket—and of course the simpler forms will be used first—will reveal the method of working, and then success is simply a matter of imitation and patience.

Raffia may be purchased from firms that carry kindergarten supplies or materials for Indian basketry. Different effects are secured by the use of raffia in various grades, and flat reed as well. It is always well to work with raffia that has been steeped in water to make it pliable.

The basis for the simplest kind of raffia work, suitable for very young Juniors, is pasteboard, around which raffia may be wound. Mailing tubes are also used for this purpose.

For tools you must have sharp scissors, a knife, a ruler, and compasses. A worsted needle with a very large eye is also essential.

A good rule to follow and to teach the Juniors is to wind the raffia firmly and hold it tight, since it may otherwise shrink too much and expose the pasteboard foundation.

Do not tie knots in the raffia. Fasten all the ends, except the last end, by holding them down and winding another strand of raffia over them. To fasten the ends of the raffia, after the pasteboard foundation has been covered, pass the strand through the eye of a needle and sew it into the work as one would fasten an ordinary thread.

Sometimes a pasteboard disc is used as the foundation for a basket. Older Juniors will be able to weave a circular bottom out of raffia, but small Juniors will prefer to use a disc. In this case the raffia should be wound over the disc more than once. The strands should be spread, like the spokes of a wheel, at the first winding, and then the exposed parts of the pasteboard can be covered at a second or even third winding. An exactly round disc may be got by using the compasses. If you have no compasses, use the mouth of a cup. Turn the cup, mouth downwards, on the pasteboard, and draw a circle around it with a pencil. Cut on this circle. Discs of different sizes may be made by the simple expedient of using cups or plates of different sizes.

A NAPKIN RING

TAKE a piece of mailing tube about two inches long for the foundation of the ring. Now take a piece of raffia, place the end on the inside of the ring and wind over it (to hold it down), continuing to wind until the pasteboard is fully and neatly covered. The end strand should be put through the eye of a needle and sewed into the raffia on the *inside* of the ring. The winding is not done, of course, around the outside of the ring, but down through the inside, up over the outside, and so on, until all is covered.

For more difficult work, instead of a single pasteboard ring, broad strands of raffia or cane may be used, and the thin raffia strips may be wound around these, in and out, as in basket work.

A CALENDAR

TAKE a pasteboard disc of the size wanted. This size can be determined by holding the calendar pad on a piece of paper and roughly running a circle around it with a pencil. In marking the pasteboard, use compasses. Cover the disc in the manner indicated above, bore holes through the disc and the calendar pad, and fasten the pad to the disc by means of colored ribbon, which should be tied in a bow in front.

Bore two more holes in the upper part of the disc, toward the sides, and pass a colored ribbon through them, suspending the disc by means of the ribbon.

In making such a pad, older Juniors may discard the pasteboard foundation and make a circle of raffia alone. Strands may be put together like the spokes of a wheel and raffia woven into them; or thin strands of raffia may be plaited together and wound into a circle, beginning at the centre, the whorls being sewed together.

A PINCUSHION AND A STAMPBOX

FIRST make a ring somewhat like a napkin ring as already explained. Then make a disc the exact size of this ring. Cover both ring and disc with raffia. Place the ring on the disc and sew them together. You have now a little circular box of raffia.

Now take a pad of cotton-wool and cover it with a piece of silk. Press this into the circular box, and your pincushion is ready for use.

A stampbox is made in the same way as the pincushion, except that it has a lid. The lid should move on a single raffia hinge, or the hinge may be a colored ribbon tied into a bow.

MORE RAFFIA WORK

THE above suggestions deal with winding raffia around a base. Juniors, however, will want to do more than this, and more will be necessary if raffia is to be used for the illustrating of Bible subjects or missions. Pleated work will be used for the roofs of huts, for the sides of houses, and so forth.

Raffia work for gifts will be popular. The following are suggestions for a few articles that may easily be made by very young Juniors, using pasteboard as a base. A holder for burnt matches, a pen-wiper, a tray for holding pins, a book for holding needles, a whisk-broom-holder, a handkerchief case, picture frames, or photograph frames, a back for a thermometer, a scrap bag, a match-strike, and various kinds of boxes.

CONSTRUCTION WORK

It is usual to confine construction work to paper and cardboard, the objects, houses, animals, and so forth, being cut out and placed in proper position on a sand-tray or mounted on a sheet of cardboard. For quick work this is excellent, but it is possible to use other materials besides paper, for example, raffia work, clay, plasticene, papier-mâché, reeds, rushes, and wood. A combination of these materials is best.

For example, wood (cut with coping saw), or cardboard, may be used in making houses, churches, and walls of ancient cities. It will be easy to draw lines to indicate the stones of buildings and walls, and some Juniors may even color the walls with water colors or crayolas. In missionary lessons raffia and reed may be used with which to construct houses and churches. Pictures in missionary magazines and books will supply models to follow. Juniors, however, will get a far bet-

ter and more vivid idea of African huts, or Japanese pagodas, or Indian temples, or Korean churches, or African idol-shrines, if they construct a model, or see one constructed by another Junior, than if their ideas are based on pictures alone. It is not necessary to make elaborate models for ordinary work. Cardboard is good enough for ordinary houses, the roofs being constructed of corrugated paper. Pillars may be made of rolled paper, or paper wound around sticks. Raffia or reed may sometimes be used for roofs when the houses are in lands that use thatch. The houses of Palestine, flat-roofed and with open courtyards, may be made of paper colored to represent stone construction. Many houses of the poor were of clay, and for them clay may be used. A missionary compound may be copied from a missionary book on China. In such cases the whole scene should be mounted on cardboard.

When the superintendent wishes to tell a Bible story which has in it scenes that may be presented by means of handwork, the sand-tray may be used to advantage. On it hills and valleys are easily made, and rivers are

dug out. The water is represented by means of lengths of blue-colored yarn; lakes are made by pieces of glass, which may be colored blue on the under side.

Cities may be represented simply by stones, or, more elaborately, by a cardboard wall, stones to represent houses being placed inside. When the story takes us to a definite house, a cardboard or wooden house should be used. It is a good plan to tell the story as the construction proceeds, and it is well to have the Juniors repeat the story after the work is done.

The lives of Abraham, Joseph, Moses, David, and Jesus offer abundant material for construction work of this kind. The superintendent or her assistant should read the Bible record very carefully and note on a piece of paper the various scenes that may be built up on the sand-tray, and the objects which the Juniors may make.

Tents may be made of paper or cloth, the poles, if cloth is used, being sticks or twigs. Where trees are in the picture, twigs or small branches of real trees may be utilized, the leaves being of green tissue paper. Wells

may be dug in the sand, a circle of small stones around the top. Abraham's altar may be represented by means of a stone. In the life of David his sling may be made, and one or two models of musical instruments, cut from wood, or made in clay or plasticene. In working up the story of Jesus the manger may be made of cardboard, the inn also, and the stable; the tools of the carpenter's shop may also be cut from cardboard.

It is best not to attempt too much at one time. Divide up the life, the story of which is to be told, into sections, and present one scene at a time. Thus, for example, the story of David's battle with Goliath is enough for one lesson.

THE MAKING OF MAPS

CHILDHOOD'S ideas of Palestine and sacred places are usually very vague unless a model of the country is used in teaching the geography of the Holy Land. The drawing and coloring of maps on paper has very little educational value for Juniors. Infinitely better is the sand map, the clay map, or the map made of papier-mâché.

Let us begin with the sand map. The materials necessary are a sand-tray and sand. The size of the tray will depend on the work to be done. If the Juniors are ambitious and wish to make a large-scale relief map, a three by four-foot tray may be used. If each of the Juniors is to make a map for himself or herself, small individual trays should be secured.

The sand-tray for map work should be sand tight at least. Some trays are lined with zinc to make them water tight; but this is not really necessary, unless one wishes to use

a great deal of water. The boys of the society will make trays of wood with sides an inch or more deep. In fact small boxes of any kind may be used at a pinch. If the tray is not water tight, care must be taken not to make the sand too wet.

Some churches have large relief maps of Palestine. Such should be used as models. If your own church has not such a map, it may be possible to get permission to study a relief map in some other church, in order to get an idea of how the work should look. In doing the actual work a map of Palestine should be used, care being taken to get the right proportions with regard to the distances between places. The general direction and height of mountain ranges should be watched. Rivers are indicated by grooves drawn in the sand, and blue yarn, to represent water, is placed in the grooves. Sometimes the bottom of the tray is colored blue and left bare to represent lake or sea; but it is easier to use bits of glass for this purpose.

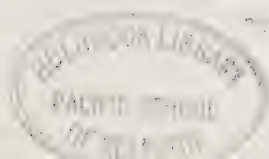
Cities are represented by a few small stones, and houses may be indicated by miniature models in paper or cardboard.

The sand must be wet enough to adhere sufficiently to make the mountains. The full map of Palestine may be used in teaching the history of Israel and Judah. Maps of smaller sections may be utilized for teaching parts of history, such as the Exodus. The wanderings of the children of Israel may be traced on a sand-map as in no other way, a red cord or piece of yarn being stretched from place to place as the story proceeds, and the various scenes on the journey may be presented in connection with the map, in construction work in clay or cardboard. The Juniors will take pleasure in making a model of the tabernacle in the wilderness. In the same way parts of the story of Jesus may be taught with the help of a relief sand-map, the city of Jerusalem and its surroundings being outlined on it and carefully traced as the various events are presented in construction work in another setting.

In general, in making a map, first fix the relative position of large bodies of water, the outline of the Mediterranean, the Dead Sea, and the Sea of Galilee, and then fill in the land, the plains and mountains between. It

may make the work easier for some Juniors to prepare first an outline of the map on paper, place the paper on the sand-tray, and build up the map on top of the paper. In this case the sea and lakes may be painted blue on the paper and left free of sand.

Maps of this kind may be made of clay as well as sand. The clay is dirty and not very satisfactory, as it tends to dry while the work is being done. Plasticene is much better and cleaner.



MAP WORK IN PAPIER-MÂCHÉ

FOR map work which is designed to be permanent papier-mâché may be used. It is easy to make, cheap, and durable. Take, or rather get the Juniors to take, a number of soft newspapers and tear them into very small pieces, the smaller the better, and put the pieces into a pail. It is just as well to make a whole pailful. Blotters are excellent for this work, but they are expensive, and newspaper does very well.

When the pail is full pour boiling water on the paper and let it stand five or six hours, or even longer, to soak. Then let a Junior—a boy—take a stick and stir up the contents of the pail, thoroughly macerating the mass. A quicker method is to use the hands for this purpose, kneading the pulp, tearing it apart, and pounding it until it is thoroughly broken up. When it is of the right consistency, pour off the surplus water, or strain it through a coarse cloth. The papier-mâché will be bet-

ter fitted for the work if paste made of flour to which has been added a teaspoonful of alum to the pint of paste has been thoroughly mixed with it. This makes the pulp stick together. It should be added that the paper is more quickly reduced to pulp if it is boiled for an hour or two over a slow fire.

The method of working with papier-mâché is the same as with sand or clay. Squeeze out any surplus water as the pulp is used. It is customary to build the map on a piece of glass—if the map is a small one—and to set it aside to dry slowly. If it is dried in too great heat it is liable to crack. When it is dry the papier-mâché may be removed from the glass by forcing a knife under it.

When the map is dry it may be colored with water colors or with crayolas. The map may then be mounted on pasteboard.

Maps of missionary countries, and maps showing Paul's travels, form interesting subjects for this kind of work.

It remains to add that papier-mâché may be used for modelling houses, furniture, animals, and many of the objects suggested in other parts of this book. A model of Jeru-

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saalem, showing the ancient walls, the temple, and many of the houses might be undertaken by older Juniors and exhibited at a church social and at Junior Christian Endeavor rallies and conventions.

BLACKBOARD WORK

THE blackboard may be used for many purposes in a Junior meeting. It will pay a society that has not a blackboard to go to the expense of buying one. A small blackboard will serve the purpose. Perhaps in most cases the Sunday school will share the expense, for the Sunday school needs a blackboard as much as the society. It is possible that the church may provide one. It belongs to the equipment of a church. Workers can not work satisfactorily without tools.

The blackboard may be used to write topics and mottoes on, to write thoughts for sentence prayers, to write acrostics on, and the information committee may use it when giving statistics about Christian Endeavor work, or the missionary committee when giving statistics about missions.

The blackboard, however, may be used most effectively for drawing. The first thing to be said in this connection is that the superin-

tendent should permit the Juniors themselves to draw the illustrations of the topics. She may guide them, suggest how the work ought to be done, but the real educational value of the blackboard depends on the work's being done by the children.

In Junior work as a rule the children are above seven, but even in a society, where the children's ages are under seven, the blackboard may be used with good results.

The impulse of childhood is to express itself in some fashion. The child has an idea in mind, and the blackboard is its opportunity to put the idea into definite shape. Very young children will use for the most part straight lines, like savages; the curve presupposes a certain amount of artistic development. A straight line will represent a man, a dog, a cow, and several straight lines will represent a house, in the thought of a child. A sloping line suggests a man running; a perpendicular line, standing. Gradually the child begins to try to imitate form more closely, and this exercise sharpens his observation of objects as well as develops his sense of form.

The imagination of children plays around the crudest drawing and imparts vitality to it. We must remember this when drawings are very poor. They are not an end in themselves, but a means to drawing out the latent talents of the Juniors and giving form to their conceptions of religion.

If the blackboard is used for topic outlines and mottoes, the initial letter will play an important part. This letter should be made large, and some Juniors will learn how to ornament it. Juniors that do this work will be encouraged to find in magazines and books beautiful initial letters, copy them on paper, and reproduce them, when the occasion arises, on the blackboard. In this way there may be developed in Juniors an impulse toward the delightful art of lettering and illuminating.

Outline pictures to illustrate the topic may be drawn, or a sketch to illustrate a story may be quickly indicated on the blackboard. In some cases stencils may be used as indicated in the section on stencil work.

The Juniors should be taught, when using the blackboard, to stand back from it and use

a stroke that comes, not from the wrist, but from the shoulder. To stand close to the board and work from the wrist is to invite failure. Blackboard work calls for bold and sweeping lines, and this effect can be obtained only when one stands free of the board and works on a large surface.

Older Juniors may be taught to make artistic use of the blackboard. There are two methods of work, both good, and both should be used.

First there is the method of drawing the picture with white chalk on a black background, shading the figures by using the flat side of the chalk, and with a cloth rubbing off the chalk until the proper depth is attained. This is the common method and hardly needs explanation. It is the method called for when we are writing mottoes or drawing a hasty outline of a scene; it is the method of rapid and bold effects.

The second method is that of covering the blackboard, or that portion of it needed for the picture, with chalk, using the flat side of the chalk to do this. Then the chalk is rubbed off to make the picture.

The manner of working is as follows. Take the flat side of the chalk and cover with a white coating the part of the blackboard to be used. Then take the palm of the hand and rub over the chalked surface until a cloudy effect is produced. The more chalk used, the whiter will be the blackboard.

Now take a piece of chalk or a crayon and lightly indicate the lines of the picture to be brought out, paying strict attention to perspective. With a cloth wipe off the chalk to make the figure or the scene. If the object is to be very dark use a damp cloth in wiping off the chalk. Usually the objects will be softly shaded, and the shading is produced by using a dry cloth which leaves some of the chalk on the part gone over. When high lights are required use fresh chalk to indicate them. When the Juniors once see the possibilities of this sort of work, they will take pride and pleasure in it.

It should be said, however, that in order to do work of this kind the Juniors will need some instruction. If the superintendent can draw, she may practise the above method until fairly proficient in it. If she cannot draw,

she may look around for a member of the Young People's society who can, and who will teach the Juniors how to use the blackboard in this fashion. A school teacher will probably be able to do this kind of work. But a great many young people who imagine that they never could get results in this way, will be agreeably surprised if they try. The educational value of good blackboard work is so great that it is worth the trouble of trying to secure the best help available for it.

BOTTLE DOLLS

ONE of the most valuable helps that may be employed in Junior societies for the teaching of Bible, missionary, and other stories, is bottle dolls. They are easy to make, and the materials necessary are within the reach of all.

First of all, bottles of various sizes are needed, but almost any home will supply an abundance of these—small ones, of course, are best. Then the workers will require some cotton cloth, tissue paper of various colors (for dresses), scissors, glue, string, needle and thread, and pen and ink, and cotton batting.

The dolls are made in this way. Take a bottle and from cotton cloth cut a piece that will easily cover it. Cut a hole in the centre of the cloth and slip the neck of the bottle through the hole. Take some cotton batting and stuff it under the cloth to make the form of the shoulders and breast. Sew up the cloth fairly tightly around the bottle, after

the form has been obtained as indicated. This cloth is the foundation on which the doll's clothes may be sewed.

In oriental figures, where the dress is a drapery that covers the arms, it may not be necessary to put arms on the doll at all; but if arms are desired, they may be made out of small rolls of cotton cloth and sewed on the cloth on the bottle.

The head is formed by placing a piece of cotton batting around the cork, covering this with a piece of cloth, and tying the cloth around the neck of the bottle. If desired the loose ends of this cloth may be sewed down to the body cloth. This makes a neater job.

A few strokes with pen and ink will indicate features and hair, or real hair may be glued on. For some characters hats or turbans will be needed.

The costumes of the dolls must be made to fit the stories the dolls are meant to illustrate.

Dolls have often been made out of clothes pins, but they are not so good as those made of bottles. The bottle dolls stand up well. They can easily be moved about as the story proceeds.

The society in the course of time may make a large collection of these dolls. It will be possible to have one to represent Jesus, and others to represent the twelve apostles, the father and mother of Jesus, His friends, and the people of the miracles and gospel story. Old Testament characters may also be made when it is desired to tell their stories.

These dolls will make an interesting feature at an exhibition of Junior work in the church or at a Junior rally or convention.

The dolls may be used in connection with the sand-tray and other equipment. When a story is told all the elements that enter into it should be shown and put in place. The Juniors, as we have already pointed out, will make cardboard houses, furniture, and other things for this purpose. When a sand-tray is used it will be easy to indicate plains, deserts, mountains, lakes, rivers, and so forth, as already explained in the section dealing with sand-tray work.

It may happen, however, that the superintendent has neither sand-tray nor cardboard houses. Until these can be secured (and they will immensely increase the efficiency of the

work done) the superintendent may use a table. Pasteboard boxes placed under a sheet on the table will suggest mountains. Two or three strands of blue yarn will suggest a river. A piece of glass will do for a lake or the sea. Small match boxes or jewelry boxes will serve for furniture, and larger pasteboard boxes will serve for houses. The imagination of the children will clothe all these things with reality.

In telling the story the teacher or the Junior who is telling it should move the dolls about according to the necessities of the story. If the doll is supposed to look intently at anything, it should be bent over in the proper attitude. If it is supposed to pray, it should be made to look upward. If it is supposed to hold anything in its hand, the story-teller should place this object in the proper position so that the doll appears to hold it. In this way the story is made vivid and real, and makes a far deeper impression than if it were merely told in words.

It is possible, of course, to take off the clothes of the dolls and array them in new garments to represent other characters.

There is no end to the possibilities in this method of presentation. If a story calls for a store, either a cardboard house may be used, the word "Store" being printed in front, or a cardboard box may be used instead. Fire is easily represented by means of small pieces of wood and red and yellow tissue paper.

If the crucifixion scene is presented—and this is a difficult scene to present in an adequate way—the darkness may be indicated by turning out most of the lights and using a flashlight to indicate flashes of lightning.

These bottle dolls are not made to be fondled. They become real boys and girls, or men and women, to the Juniors.

MAKING POSTERS

MOST Juniors get drawing in school and they will appreciate the chance to try their skill at making posters advertising the meetings.

Sheets of white paper about twelve by eighteen inches may be used. Cheap paper will do very well and may be got either in a stationery store or from a grocery store where such paper is often used for packing. Yellow packing paper will do equally well, of course, if it is more easily procured.

The proper equipment for lettering posters are several broad-pointed pens made especially for this kind of work. They may be purchased from firms that sell school materials, or if they have none in stock they will be able to get some for you. The ink used is India ink, but any kind of ink will do. Colored inks make a very effective poster.

Some use small brushes for lettering, and they may be tried if the right kind of pens are not available.

Before the Juniors are asked to make posters, however, they should be given an opportunity to practise lettering. The teacher should cut out letters from magazines and let the Juniors copy them. Or she may print large letters on sheets of paper and hang them before the class to copy. Some societies may be able to get books of letters, one book for each Junior, so that each child may work from his own book. In any case, the teacher should get a lettering book for her personal use. These books usually show how to go about drawing and spacing the letters.

There is great variety in the style of letters, as readers of magazines know. The Juniors should be taught first to make all the letters in a simple style. Then other and more difficult alphabets may be added. Your bookseller may be able to find books that contain complete alphabets in a number of different styles.

The teacher should try to get a printer's catalogue, which contains not only a great variety of letters, but also ornaments of all kinds that will come in handy for borders of posters, or for illustrative purposes.

When the Juniors have mastered an alphabet let them try to make a poster inviting others to come to the meeting. The teacher will outline such a poster and ask the Juniors to copy it.

Then give the Juniors free scope and ask them each to make a poster of his own.

The Juniors may be allowed to illustrate their posters, or they may be shown how magazine illustrations may be cut out and pasted on the posters that they make. They should also be shown how to make borders for their posters. Every poster should contain the Christian Endeavor monogram.

The Juniors should be warned not to crowd their posters. This is a common fault with beginners. Nothing stands out clearly. A good poster will have, first, something to attract the attention—a picture, a beautiful colored letter, a striking headline. It will in the second place feature the main object of the poster, to advertise a meeting. This may be done in several ways. The topic may be made to stand out in colored ink. Or the key-word of the topic may be made to stand out clearly. In the third place, a good poster

is not crowded. The lines are clearly spaced and the words do not run into one another.

Finally, the illustration and the lettering on a given poster should first be sketched in pencil. This is necessary or the spacing will be sure to be wrong. Each Junior will have a measure so that he can measure the space for each letter. By and by, perhaps, the Juniors will be able to sketch a poster in free hand, but this is too much to expect at the beginning.

SUPPLIES

PRACTICALLY all the materials mentioned in this book may be purchased from any store that carries a good assortment of school materials.

Plasticene is sold in small colored pieces, or by the pound. It is cheaper to buy it by the pound and color the articles moulded from it.

Glue, paste, vellum, newsboard, paper for tearing and cutting, may be bought ready for use.

Raffia, colored or in its natural state, is also sold by stores that carry school supplies, and also crayons, crayolas, and water-color paints.

The simplest kind of paste is made by rubbing up flour with cold water and then boiling it. The paste is made much better by the addition of a little alum before boiling. This makes it less clammy, it is more easily worked, and it is both thinner and stronger.

Paste of this kind, however, soon grows mouldy, so that only a small quantity should be made in this way at a time.

Rice flour mixed with cold water and gently simmered above a slow fire will make a paste or cement that will serve most purposes of a handwork class.

A good home-made substitute for plasticene for modelling may be made by taking flour and very fine white sand and mixing them with water. Rice flour is perhaps fully as good for this purpose as common flour. The flour should be worked to the consistency desired. Add a little alum.

Coping saws cost about thirty-five cents for the frame and one dozen blades. They may be purchased in hardware stores.

BOOKS ON HANDWORK

THE following are a few of many volumes that are published on various aspects of handwork. These are school books, but superintendents of Junior societies will find principles and methods of work clearly described in them and will be able to apply the work to religious ends. They may be purchased from the United Society of Christian Endeavor, 41 Mount Vernon Street, Boston, Mass.

“Paper Sloyd for Primary Grades,” by Rich.

“Practical and Artistic Basketry,” by L. R. Tinsley.

“Primary Handwork,” by Seegmiller.

“Constructive Work,” by Worst.

“Correlated Handwork.”

“Paper and Cardboard Construction,” by Buxton.

“Blackboard Illustrations,” by Whitney.

“Practical Basket-Making,” by James.

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